

USC & THE ACC — INSIDE

SOUTH CAROLINA'S NEWSWEEKLY

June 20, 1975
Twenty-Five Cents

OSCEOLA

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**IS
RICHLAND
COUNTY
GOING
BROKE
?**

**SEE
PAGE 5**



Photo by Randal Ashley

Richland County Treasurer Tom Elliott

osceola

"Freedom of the press is guaranteed only to those who own one."

—press critic A.J. Liebling

VOLUME 3, NUMBER 47

Published weekly by Parallax Media Projects, Inc., 1918 Blossom St., Columbia, S.C. 29205. Mailing address: P.O. Box 5033, Columbia, S.C. 29250
Copyright PMP, Inc.

Phone: 799-4679
(business and editorial)

Application to mail at second-class postage rates is pending at Columbia, S.C.

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Subscriptions are \$5 for six months, \$8 for one year, and \$14 for two years. Send name, address, and zip code with check to:
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Letters

Thanks for a straight job

To the editors:

Your recent article (*Osceola*, June 6, 1975) "The Chiropractors Fight It Out" is a completely fair and honest report and an excellent job done by your newspaper. As per usual, *Osceola* told the facts like they really are -- Bless you all for being so sincere and truthful in all your stories.

Dr. Young is a very sincere and dedicated chiropractor with a strong group of straight chiropractors behind him who support him 100 per cent.

Thank you!

Sincerely,
Dr. Ralph S. Engle
211 Ashley Avenue
Charleston, S.C. 29403

Rick George responds

To the editors:

In response to "Honeymoon to Divorce" (*Osceola* Cheap Shots, June 6, 1975), I would like to affirm that the South Carolina Arts Commission is dedicated to the support of South Carolina artists...even if a few disgruntled individuals maintain otherwise.

During the past year, we employed (on a full or part-time basis) over 200 different

artists, musicians, dancers, actors, writers and filmmakers in our programs. Of this number, those who share the opinion of Mr. Gary Ligi are, fortunately, members of an extremely small minority.

As Mr. Ligi was the only artist mentioned by name, it is impossible to respond intelligently to accusations made by unknown individuals who may or may not have had direct contact with our programs. It should be sufficient to say that out of 200 employees there are bound to be a few relationships which do not work out.

Mr. Ligi's own employment situation was not discussed in detail at the May 9 Poets meeting for two reasons. First, we had been instructed by the Attorney General's office not to do so as there might be future litigations. And, second, items pertinent to an employee/employer relationship are justifiably confidential. I am certain that no one among *Osceola's* readership would want the reasons for his/her dismissal discussed in a public forum. (Incidentally, the poets did not "demand" a meeting to discuss this situation; the meeting was initiated by South Carolina Arts Commission staff.)

As for our contracts with artists, federal and state guidelines dictate most of the terms of these documents. Furthermore, we provide artists ample time and opportunity to explore all the terms of the contracts before signing.

I also respectfully submit that your admittedly "informal" survey of artists in our programs was a one-sided, and hence statistically invalid, sampling of opinion. I am confident that we could easily muster three times as many artist/employees who would refute those opinions expressed in your article.

Although we acknowledge all of our programs are not perfect, we strongly support their concepts and objectives and continually work to improve and refine them.

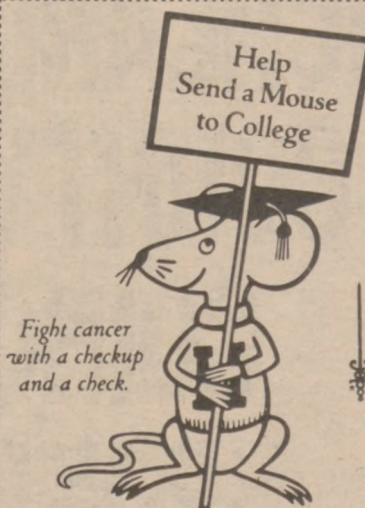
We have a strong national reputation for administering quality programs as witnessed by the fact that we receive more federal funding than any other state arts agency in the South. Our programs are often featured at national conferences as models of how a state arts agency can most effectively deal with the numerous problems inherent in

government support of the arts.

Through the cooperative efforts of South Carolina artists, teachers, interested individuals and the South Carolina Arts Commission, we are developing a climate of receptivity for the arts in our state which is providing employment for hundreds of artists and enjoyment for thousands of citizens.

The "honeymoon" may be over but the "marriage" between "bureaucracy and the arts" is not headed for divorce. We are experiencing a period of adjustment which will strengthen the union and insure that South Carolina will always be a state in which the arts, and the artists, flourish.

Sincerely,
Rick George
Executive Director
S.C. Arts Commission



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celery seed chamomile dried cherries chervil chili peppers chili powder cinnamon sticks red
clover blossoms cloves comfrey leaves coriander seeds candied coriander crystallized flowers
cumin seed curry powder dill seed elder flowers eucalyptus leaves facial sauna herbs fennel

Cheap Shots

QUOTE OF THE WEEK

"We shouldn't be Monday-morning quarterbacks, if I can invent a cliché."

President Ford, speaking
in reference
to the CIA probe
The Washington Post

First class

In the continuing saga of Dr. Archie Ellis, S.C. Commissioner of Social Services, a new story came to light this week. Henry Eason, Columbia Bureau Chief of **The Greenville News**, reported Thursday that Reverend Ellis has been accorded special privileges by State Auditor Pat Smith and allowed to fly first class when he travels on state business.

The state Budget and Control Board requires all other public employees to fly second class or coach when they travel to conserve tax dollars. When these public officials elect to travel first class, they are required to reimburse the state for the difference in cost between second class accommodations and the first class ticket which they bought with state funds.

Eason reported that Ellis on trips to Washington, D.C. and Atlanta in recent months was booked into the more expensive section of the plane. Eason based his report on vouchers contained in the state comptroller general's office.

Eason also pointed out that other vouchers in the comptroller general's office indicated that other DSS workers who made similar trips traveled in second class accommodations.

Ellis explained to the **Greenville News** that he travels first class when on state business because he has arthritis and it is "more comfortable" for him to ride up front.

State auditor Pat Smith confirmed that he had "oral understanding" with Ellis that he could fly first class without reimbursing the state for the extra cost.

Perhaps the good Dr. Ellis does have a pain in his anatomy which makes sitting in the second class section painful for him, but his willingness to do it at taxpayers' expense gives us a pain in a certain part of our anatomy. Pray for us, Archie.

Strip mining

"People who don't respect the land don't respect themselves," opined Arizona Rep. Mo Udall the other day after the House of Representatives failed to override President Ford's veto of the strip mining act, thus leaving it to the discretion of the men who run the nation's coal industry whether or not the northern tier of the country from Idaho through Wisconsin will be ripped asunder in search of more "black gold."

And apparently right up there leading the league in disrespect for the land, under Udall's definition anyway, were South Carolina Congressmen, none of whom voted with 278 in the majority attempting to override. The attempt failed by three votes to gain the necessary two-thirds majority.

Strip mining has been the subject of Congressional debate for over four years and had already passed two votes in the House this session. But when the coal and power company lobbyists -- with the aid of Ford -- jumped into the fray a couple of weeks ago, the chances of passing meaningful legislation to charge the miners with some responsibility for restoring the land they criminally abuse to extract the coal withered instantly.

Incredibly, the measure which Ford

vetoed and which the House failed to vote into law over his objection was a watered down version of the Udall's original legislation. The compromise was arrived at after it became obvious that Ford and his big business pals would be unable to live with the original legislation, but Ford vetoed the compromise anyway, using the same, tired arguments as always. He cited "36,000 lost jobs" and said that the cost involved with reclaiming abused land would be passed on to consumers and that no one would be willing or capable of paying it.

But as Colman McCarthy, writing before the House vote in **The Washington Post**, argued, most of Ford's arguments were simply unsubstantiated, and even members of Ford's own administration realized it. Interior Secretary Rogers Morton, a native of



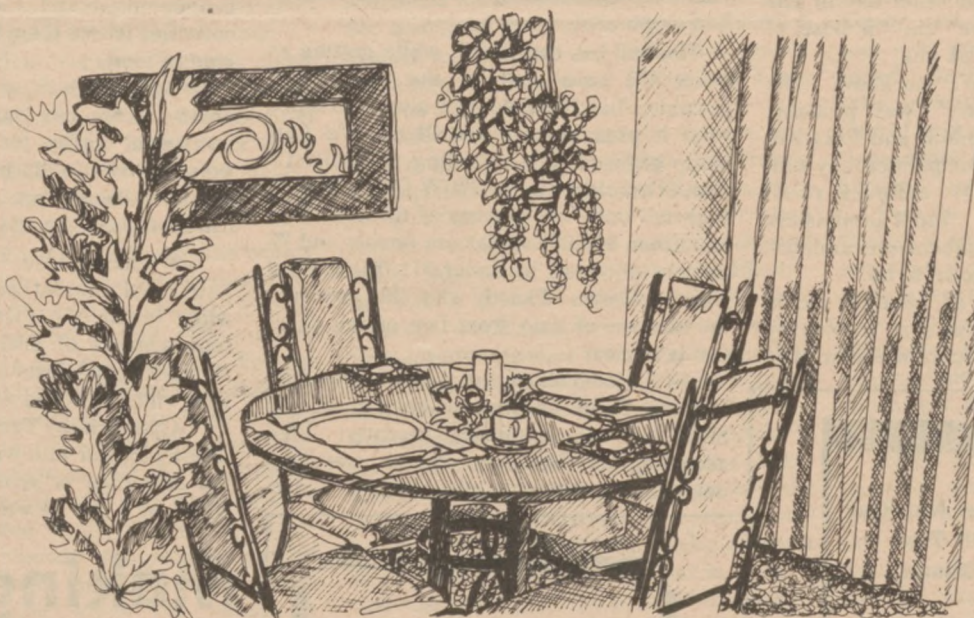
Mo Udall

Kentucky (one of the states to suffer most from runaway strip mining) and anything but a wild-eyed environmentalist, testified before Congress in February that the bill would probably result in a net **gain** in jobs (people being put to work to reclaim the land). And labor unions certainly don't argue for legislation that's going to cost their members jobs, but yet the AFL-CIO, United Mine Workers and the United Auto Workers were all in favor of the bill.

Higher costs for coal? Surveys indicate that coal companies are already charging almost 50 percent more for coal than a year ago. "While coal production costs have gone up 30 percent in the last two years, coal company profits are as much as 500 percent higher than in 1973," the Environmental Policy Center stated recently, adding, "This

[continued on page 4]

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Cheap Shots

[continued from page 3]

means that coal companies could absorb the costs of reclaiming strip mined land, without passing the costs onto consumers."

Udall, an announced presidential candidate, was in Columbia a few weeks back when Ford was talking with the coal executives and threatening to veto the legislation. "Veto politics is a negative way to run this country," said Udall, "you can't run the country by vetoing everything. The President is totally wrong on this issue, totally wrong. If democracy means anything it means that sooner or later the majority gets its way."

We can only hope that the will of the majority asserts itself during this session or, at latest, by next year. Anyone who doubts the negative nature of Ford's action in this case should take a trip sometime through the hills of West Virginia and Kentucky. It's not simply a matter of shedding crocodile tears over the land, but the fact that the mining can be done differently if only Congress and Ford insist that the companies do so. If the hills of the Dakotas, Montana and Minnesota ever take on the same ravaged look as those in some other states, Ford and the South Carolina Congressmen who licensed the assault should be held personally responsible.

Fun 'n' games

When he's not busy voting to legalize strip mining (he voted with the minority), Fifth District Congressman Ken Holland apparently likes to earn his \$42,000 a year in Washington by playing games with the Department of Health, Education and Welfare. Or, as he put it the other day in *The Charlotte Observer*, give 'em "a dose of their own medicine." Yuk yuk.

Everyone hates HEW, you know. The hated word "bureaucracy" was probably invented with HEW in mind, and folks like George Wallace have made political hay with HEW for years. HEW enforces racial guidelines in the schools. And it administers the welfare system, cumbersome and unworkable as it is well known to be.

Anyway, it seems as though rookie Congressman Holland was sent a form by a South Carolina school superintendent who



Ken Holland

complained about the effort needed to satisfy federal statistical demands in order to qualify for federal funds. The form contained 25 questions designed to show that the district in question complied with federal civil rights laws.

So Holland, haw haw, "sort of rephrased" the questions and sent them to HEW, two months ago asking for a list of their employees with racial, sex and age breakdowns, lists of school districts considered to be out of compliance, and other information.

The other day Holland got his answers in a 4 1/2-pound package. The information included hundreds of pages of charts, tables, lists and explanations, all of which Holland had demanded.

Holland has concluded, while getting as much PR value out of the episode as possible, that HEW doesn't always practice what it preaches, as the *Observer's* Carl Stepp phrased it. According to Holland's info, of employees in the HEW Office of Civil Rights, "only" 18 percent of those making more than \$20,000 a year are female and 90 percent of those in under-\$11,000 clerical jobs are women. Exactly what this proves in the absence of data from five or ten years ago is unclear.

As for education, the data showed that only one South Carolina school district had been out of compliance recently. So, according to Holland, annual statistical demands on the other districts are "unre-

asonable" and should be dropped if the district has been in compliance more than five years in a row.

The way Holland figures it, this is the first time that a public official has ever demanded so much information from HEW, and his staff has assured him that HEW "got the message" about easing up down in South Carolina. "It took them a long time to gather this," Holland observed trechantly. "That's the message in it. Look what you're requiring these local school districts to do."

But a HEW spokesman said that it is not unusual for a congressman to ask for a considerable amount of information. And South Carolina school officials contacted by *Osceola* said this week that many, not just one, school districts in the state have been in at least partial violation of some HEW guidelines over the past few years. Hence the need for all that nasty statistical information.

Meanwhile, Holland was reportedly staying up nights eagerly consuming his five-pound information packet from HEW, while no doubt dreaming of more fun and games to help pass the time up there in Washington.

Eat it up

A consumer-lobbying organization called the Center for Science in the Public Interest has published a list in *Science Digest* of what it calls the Terrible 10 Foods.

Some of the more interesting items on the Terrible Foods list are:

--Coca-cola, which was chosen because it has little nutritional value. The consumer group said it costs more than milk and is heavily promoted in underdeveloped countries where there is little money for any kind of food.

--Bacon, which costs on the average about \$1.60 per pound but has little nutritional value for the money. The preservatives and food coloring agents added to bacon have also been linked with cancer-causing agents in the body.

--Wonder Bread, which has the same nutritional content as any other enriched white bread (the FDA sets the nutritional requirements of such bread). However, Wonder Bread costs about 30 percent more than other enriched white breads.

--Gerber Baby Food Desserts, which are heavily loaded with water and sugar, so that the consumer is actually paying about 40 cents for a pint of water.

Making Time

Each Week Almost 20 Million Americans Depend on *Time* magazine For Their News," blare the advertisements every

weekend on NBC Radio.

Well, almost.

Seems as though Time Inc. and W.R. Simmons & Associates Research, a major surveyor of magazine audiences, have been in a court battle stemming from a dispute over the validity of Simmons' measurement of the size of Time's audience.

Simmons is considered one of the nation's three most important concerns studying magazine audiences. The studies are crucial because advertisers use them in determining where to place ads. And when you're talking about over \$30,000 per four-color advertising page, you're talking about a lot of money when advertisers start backing out.

Time Inc. filed suit against Simmons last January, alleging that a 1974-75 magazine audience study by Simmons contained "biased and unreliable statistics." The study said that *Time* magazine's total audience had dropped to 19,488,000 from 20,832,000 while that of *Newsweek*, *Time's* principal competitor, had risen to 19,013,000 from 13,984,000. *Time* has a guaranteed circulation of 4,250,000. *Newsweek*, a Washington Post Co. publication, has a guaranteed circulation of 2.9 million.

In April, Simmons contended in a counter-suit that *Time* was making unfair efforts to question the effectiveness of Simmons' survey.

Anyway, the upshot of it all is that *Time* and Simmons will change the way the survey is taken and in that way *Time* can get back over the 20 million mark.

Meanwhile, in order to get newsstand sales up, *Time* has taken to running more and more "cheesecake," to use the sexist term, on its covers. A recent cover featuring a nearly unclad Cher Bono sold out newsstands all over the country in record time. This week's cover features, for no apparent reason, Margaux Hemingway and carries the somewhat nebulous headline "The New Beauties."

Of course when you're a poor, little old multinational corporation like Time Inc., you gotta do everything you can to peddle magazines.

Writeoffs

Now Tell Us Something We Didn't Know Dept.: The National Bureau of Standards has completed an exhaustive, 18-month, \$55,000 study of ways to remove graffiti. It finds that no one produce will remove all markings but that certain paint removers are often effective. \$55,000?

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Richland's fiscal brinkmanship

By Bob Thompson

The offices of Richland County manager Bob Mauney and county treasurer Tom Elliott are a study in contrasts. Mauney's quarters in the old Richland County administration building exude prosperity and tidiness. They aren't plush, by any means, but they are well kept, and look as one might expect the office of a county manager of one of South Carolina's largest counties to look. In a central lobby that serves as a reception area for visitors, a secretary sits answering the phone and ushering visitors into the manager's office. Paintings of sailing ships adorn the walls.

One floor below, Elliott's office reeks of cigars and of the paint that is being applied to the walls of his wing of the building. The office looks, well, let's just say very lived in. Decorating the door to Elliott's office are news clippings about the treasurer and his subordinates, as well as newspaper ads from Elliott's campaigns for county treasurer. Papers are strewn in apparent disarray over Elliott's desk, and dozens of Instamatic photos of Elliott and his coworkers on fishing trips give the walls of the office a certain homyness.

When you travel between the two offices on the first and second floors of the county administration building, it's such a stark contrast that you seem to be transported in time and space. On the one hand, modern, antiseptic efficiency; on the other, just what you'd expect of an old-time Southern politico.

Impressions of government are garnered from just such things as office decor and decorum. And, in this case, the stylistic differences between Mauney and Elliott appropriately hint at other differences between the two men. Behind the simple facade of Tom Elliott, hog and cattle farmer and Richland County treasurer, is an official philosophy just as simple -- balanced budgets, traditional economics. Bob Mauney, as county manager, has to see that everything gets done that has to get done, and everybody gets paid who has to get paid, so that the gears of government don't grind to a halt. It wouldn't be too far-fetched to offer as an analogy the traditional (chauvinistic) stereotype of the husband-wife relationship, where the wife spends the family's money but the husband is the one who must make sure that ends meet.

Tom Elliott claims that he can't make ends meet in Richland County because the county manager and the county council are spending the money faster than he can take it in. Elliott points to a growing county deficit, and says that unless Richland County decelerates its break-neck spending pace, it may soon be unable to pay its bills. Supporting Elliott's concern about looming financial crisis is county councilman Bill E. Taylor, who says, unequivocally, "Right now we have bad administration."

Mauney and the rest of the county council share the concern over spending, but they don't seem to feel that the situation is nearly as bad as Elliott paints it. Mauney claims that the county's current \$1-million-plus deficit is more a result of "cash flow problems" than overspending. And another county administrator told *Osceola*, "We're going to have a general belt tightening, that's for certain. But we'll get by."

Finding out just how much Richland County is in debt is difficult. That's partly due to the fact that Elliott and Mauney have different ideas of what a debt is. But clouding the issue further is partisanship. Elliott and Taylor are Democrats in a largely Republican county government and, while the Democrats and Republicans seem to get along relatively well, observers still must keep a constant watch out for partisanship that might color judgments.

Richland County is undeniably in debt. The fact came to public attention at the May



Bob Mauney

30 county council meeting, at which Mauney told the council that it would have to transfer about \$1.4 million from the county's revenue sharing budget into the general budget in order to be able to meet payrolls and balance the budget for the current fiscal year. Mauney told *Osceola* that the debt really wasn't a debt, it was just a cash flow problem.

Distilling out the accountant's terminology, that means that the county has money coming to it, though delinquent taxes, insurance licenses and other revenue sources. So, when all the "accounts receivable" are finally received, Mauney said, "the condition of the fund will zero out." In other words, the county will keep within the budget it set up last summer.

Yet Tom Elliott has serious doubts about that. He pointed out figures that showed that the Republican county administration has gone from \$1 million in the black three years ago, to \$800,000 in debt last year. And, he said, it looks as if this year's deficit could be as high as \$1.5 million.

Recently, Elliott was asked by the county council to sign a warrant transferring \$935,343 from the county's revenue sharing budget to the general budget. The transfer could be costly for the county. Federal revenue sharing funds allotted to Richland County for the current fiscal year totaled about \$5 million, of which Elliott invested most in U.S. bonds so that the funds could be earning interest until they were used.

Elliott pointed out that if he had to switch those revenue sharing funds into the general fund now, it would mean the county would lose the interest which the money is currently earning (about five percent) and the county would have to pay penalties for early withdrawal. Not only that -- Elliott is also concerned that the county might be violating federal revenue sharing rules if it transfers the funds and uses revenue sharing money for administrative purposes. Revenue sharing funds are earmarked for certain uses only, and Elliott and Bill Taylor, the councilman, aren't sure the transfer wouldn't violate those rules.

The county should have \$637,945 of those revenue sharing funds available for transfer by June 30 (meaning that that amount in bonds would have matured). But the current deficit is \$935,000, and it's growing every day. Elliott pointed out that the county still has two payrolls to go before June 30, and the debt "could be another half a million (dollars) if they have a lot of bills to pay."

Elliott plainly doesn't like the thought of using revenue sharing money to prop up the rest of the budget. His feelings are matched by those of Bill Taylor.

"I feel like it's illegal...to use these funds the way we're using them," Taylor said the other day. Taylor, a maverick on the

county council by virtue of being the only Democrat if nothing else, said he fears the misuse of revenue sharing funds could provoke the federal government into withholding future funding. And worse, he said, is the thought that the federal revenue sharing administrators might require Richland County to pay back the money it has received already this year.

"Every time someone comes before the council (seeking funds), we say take it out of revenue sharing," Taylor commented. But that has to be stopped, he said.

The thought of the loss of revenue sharing money should be enough to give any county official nightmares. The county would be in much worse shape than it is now, if it weren't for revenue sharing. Mauney takes pride in the fact that he and the county council have been successful in getting federal monies, either through revenue sharing, Manpower training programs, or other grants.

However, Mauney, unlike Elliott and Taylor, seems certain that the county hasn't broken any mandates on the use of revenue sharing funds. When asked about the possibility of misuses of the money, he replied, "Not as far as we know." He said the county attorney had investigated the use of the funds, and had determined that the county was breaking no rules. "We get audited annually," Mauney explained, and the federal auditors "have had no objections so far."

According to figures supplied by Elliott's office, more than half of the county's revenue this year comes from revenue sharing. Elliott told us that the general budget for fiscal year 1975 was \$8,510,532, while the revenue sharing budget was \$4,783,597. The revenue sharing program is scheduled to end nationally in June of 1976. So, according to Elliott's figures, Richland County would have to find a lot of money elsewhere if it is to spend as freely as it has become accustomed.

(Only infrequently did the figures supplied to us separately by Elliott and Mauney correspond, even closely. For instance, Mauney's office told us that the county had received \$5.2 million in revenue sharing funds this year, as opposed to Elliott's calculation of \$4.7 million. Elliott said, however, that his figures were taken directly from county revenues -- money deposited in the county's bank accounts -- while Mauney used the proposed budget for his figures. The apparent discrepancies seem to point to ineffective communication within the county administration, and they also show how the facts can be juggled to make a certain point.)

What upsets Elliott and Taylor as much as the deficit itself is the manner in which it was reached. They claim that the county's expenditures have increased drastically in the past few years, while services have decreased.

Richland County's public works department was mentioned by Elliott as one area where money has been poured down the drain. He said that in the last six years, the public works staff has increased from 70 to 136 persons, despite the abolishing of the prison camps (whose employees were on the public works payroll). In those six years, the department's budget has increased from \$755,000 to \$3.5 million. Yet a number of services to the public have been eliminated, he contended.

The Democrats, who controlled the county council until 1972, "buried paupers, furnished the poor with wood...and did other services that this bunch has cut out," according to Elliott. And Bill Taylor concurs: "They're doing less public service work today than they did three years ago, for twice the budget."

Mauney, though, says that the county budget has not been "radically" increased by the Republicans. He said in 1973-74, which was his first year as county manager,

he had a budget of \$9,222,206 to work with. (That budget, he explained, had been drawn up and approved before he took office July 1, 1973.) The present budget, Mauney said, is \$14,140,498. He admitted that this year's budget represented the "only radical change" in the county budget within recent years, but he contended that the reason it was so much higher than the preceding year's budget was that revenue sharing funds were included in the budget for the first time. Prior to 1974, Mauney said, revenue sharing was only mentioned in the list of the county's expenditures, and was not included in the proposed budgets.

"Any statistician can prove to you we've had gradual, incremental increases," said Mauney, a husky, forceful-looking man. The reason the county budgets have seemed larger in the two years he's been county manager, Mauney said, is that earlier budget were "grossly incomplete." Revenue sharing and other sources of income were not figured into budgets before 1974, Mauney explained, so it seemed as if the county was budgeting -- and spending -- less than it actually was.

The "misunderstanding" over allegedly radical budget increases, Mauney explained, "arises when the budget looks complete when it's really not." Besides revenue sharing, other sources of revenue left out of pre-1974 budgets included sales of land (usually confiscated by the county for non-payment of taxes) and farm-to-market money (funds paid by the state to counties for small farm-to-market roads).

When all sources of revenue are counted, Mauney said, there really isn't that much difference in the county budgets before 1974 and after 1974. For instance, the 1973 budget was \$9.6 million, but that didn't include \$2.5 million in revenue sharing money, and about a quarter million dollars each -- a "conservative" estimate, Mauney added -- in farm-to-market funds and land sales proceeds. And he pointed out that the total of approximately \$3 million means that "one dollar out of four is not shown in the budget."

Yet the fact remains that Richland County is spending a lot more money right now than it is taking in, and Mauney can't explain that one away. He admitted that last year's budget was \$800,000 out of balance. The county is using part of last year's budget sharing funds and part of this year's funds to retire that debt. But that still leaves the problem of what to do about this year's debt.

Elliott disagrees strongly with the idea of carrying over debts from year to year, because it's difficult to get caught up. "If you take what's coming in next year," he says, "and say you're going to use it to pay off this year's deficit, what in the hell are you going to do next year?"

Mauney's answers to criticism of the county administration's spending policies are that the debt is only temporary, the taxes haven't been raised, federal and state funding are helping out the county considerably, and services are on the whole as good or better than ever.

"We've got money coming in that hasn't arrived yet," Mauney says, pointing out insurance fees and delinquent taxes as some of the "accounts receivable" that will eventually ease the county's debt burden. Insurance alone will bring the county \$646,000 in revenue, he says. With optimism, he predicts, "We will have accounts receivable sufficient to retire the loan from revenue sharing."

Advised that Elliott had said the county was deeply in the red, Mauney contended, "He's referring to the cash flow at one point in time." When you look at the overall picture, it doesn't look so bad, Mauney says. "We will enter the new year with the fund balanced."

The fact that Richland County has "held
(Continued on page ten)

national topics

TRB

FROM WASHINGTON

If you have lost track of the Big League scoreboard on nuclear arms, here is how things stand. The United States has nuclear superiority over the Soviet Union, but don't let that fool you; each country has the capacity to destroy the other no matter which strikes first. Each can absorb a first strike and then retaliate. If they hit us first we know that we can demolish them, and they know if we hit them first, they can pulverize us in 24 hours. That evens things out, doesn't it? All is balanced and shipshape.

Naturally in this situation the military brass of both sides want to keep on building more bombs because that is the way the military mind works; and besides that they want to build up the size of conventional forces too. We have just ended our military adventure in Vietnam so the Defense Department is asking \$104.7 billion for next year -- \$15.7 billion over last year's astonishing total. Not since the high point of Vietnam involvement has there been a similar increase.

As that fine legislator Stuart Symington chattily told the Senate the other day, recalling that he was once himself secretary of the air force: "I have known every Secretary of Defense fairly well since the beginning; Secretary Forrestal once told me that if you gave the Joint Chiefs all they wanted there would be no money left for anything." They are proud of their work and need funds to carry it on. If they didn't get the money it would be wasted on welfare payments and things like that.

Most people don't know, or don't want to know, the power of these bombs. Symington the other day asked Hubert Humphrey how many Hiroshima-type bombs he supposed our present nuclear stockpile would make? Humphrey made it large because of the way the question was put and guessed 8000 to 9000 bombs. The right answer is 655,000 Hiroshima bombs with our stockpile.

Yes, today one plane in one mission can drop more explosive power than both sides dropped against each other in the five and one-half years of World War II. Hot stuff, eh? No wonder it inspires the Pentagon to do even better.

On the side the United States carries on a busy little business of selling armaments around the world. This shows good commercial common sense; it lowers inventories of out-of-date U.S. weapons; it brings

in money to the Treasury; it gratifies the pride of allies, small nations and client states who want to throw their chests out like big powers. Last year the U.S. sold \$8.9 billion of arms to 136 nations.

As a commercial enterprise the United States can take modest pride in the way it has all but cornered this lucrative market: bombs dropped on almost any small native tribe or insurgent faction are apt to have "Made in USA" on them: sometimes in special cases we have armed both sides -- Honduras and Nicaragua for example, in 1957; El Salvador versus Honduras in 1969; Pakistan and India; Greece and Turkey. If you look through the books there are 12 recent wars where the U.S. armed one or both sides and we are broad-minded about it too; sometimes we armed two dictatorships who fought each other, sometimes a couple of democracies, sometimes a democracy versus a dictatorship. We aren't narrow-minded if their money is good. We are building up Iran now in the Persian Gulf; they are rolling in oil money. In short, according to Sen. Proxmire (who for some odd reason disapproves of our trade and calls it "extraordinarily dangerous"), the United States exports more than half of all the arms exchanged between nations, some 54 percent. This is twice the export of Russia, nine times France, 15 times Britain. Gratifying, isn't it?

Dealing with nuclear arms and trafficking in all these conventional weapons is apt to distort anybody's thinking as illustrated after the *Mayaguez* affair. Here, for example, is Dr. Kissinger telling a press conference that he guesses *Mayaguez* will teach the rest of the world that nobody can push the United States around. Yes, by Jingo, we can lick Cambodia.

Another manifestation came recently in the interview of Defense Secretary James Schlesinger with U.S. News and World Report, centering around South Korea and what would happen if North Korea attacked. We have a protective fondness for our client state, South Korea, which reminds us of our lost hopeful South Vietnam, and it has a dictator at its head, too, President Park Chung Hee. (North Korea also has a dictator, Kim Il Sung.) There will be no funny business, about "advisers" this time in Korea; we have 40,000 U.S. troops there perched right on the dividing parallel, "the

hottest spot, so to speak," says Sen. Stennis anxiously, "now in the Pacific area."

You can imagine how eager Americans will be for another little war out there in Asia and Secretary Schlesinger talks tough. This time there will be no shilly-shallying about, he says, with protective reaction and strategic hamlets and all that guff; American military will strike right at the heart of the enemies' power. This is not an off-the-cuff interview, it is printed and revised and doubtless cleared with the President: "It is necessary to go for the heart of the opponent's power," Schlesinger says, "destroy his military forces rather than simply being involved endlessly in ancillary military operations."

That presumably means smashing centers of population and cities. But would he use nuclear weapons? They don't frighten Schlesinger. In a just published report

submitted to Congress regarding possible attack on U.S. troops in Europe, he explicitly says that he is ready to use them. Of course efforts should be made to make the enemy understand it is defensive, to reduce the risk of all-out nuclear war.

"However," he says, "the attack should be delivered with sufficient shock and decisiveness to forcibly change the perceptions of Warsaw Pact leaders and create a situation conducive to negotiations."

We like that ornate bureaucratic style: "shock and decisiveness" is particularly good. Using nuclear weapons, or striking right at the heart of the opponent's power, ought to produce shock all right. Moscow's *Pravda* asks what kind of talk this is in detente, but so what? The Ford administration is talking tough.

How many Hiroshima bombs is it we have in our stockpile?

JACK ANDERSON

AND THE WASHINGTON MERRY-GO-ROUND

WASHINGTON -- President Ford's new decisiveness in world affairs has boosted his political popularity. But Democratic leaders agreed at a secret political session that the 1976 election would be determined by the economic picture, not foreign affairs.

They don't think the President will be able to reduce unemployment much by November, 1976. The President could have more than seven million people out of work when they go to the polls next year.

At the secret meeting, the Democrats also anticipated a rise in crime, as the jobless take their frustration out on society. This should be particularly true, the Democrats felt, in the black ghettos, where teen-agers are unable to find gainful employment.

The Democrats aren't aware of it, but their views are supported by confidential Labor Department studies.

The latest available statistics, going back to 1973, show that the poorest 20 per cent of the nation's families collect only five and one-half per cent of the total income. The richest 20 per cent, on the other hand, rake in more than 41 per cent of the income.

Even more dangerous, the trend is for

the rich to get richer and the poor to get poorer.

This is almost sure to cause trouble, the Labor Department experts fear, particularly in the black ghettos. The living standards of ghetto families are dropping. Unemployment among ghetto youths has already soared past 40 per cent.

The experts have warned, in their secret discussions, that a dramatic effort must be made to provide jobs for the ghetto people. Otherwise, they can be expected to vent their frustration by committing crimes and causing destruction. This could turn out to be far more costly than providing constructive help.

If the apprehensions turn out to be true, the Democrats not only will campaign but will turn Richard Nixon's law-and-order theme against the Republicans in 1976.

Simple Solution: President Ford has a simple, straight forward solution for the Middle East crisis. He proposed it to Egypt's President Sadat at Salzburg last week. This week, Ford will do his best to sell the plan to Israel's Prime Minister Rabin.

Sources close to the President tell us he will bring pressure on the Israelis to return to their 1967 borders. In return, he will offer Israel a full, ironclad guarantee of its security.

He will also try to persuade the Arabs to recognize Israel's sovereignty within the 1967 borders. Already, Saudi Arabia's King Khalid has indicated that he would be willing to recognize Israel -- if the Israelis were to pull back to the 1967 borders and accept a new Palestinian state.

Our Israeli sources say that Prime Minister Rabin is ready to make another withdrawal. He has the maps and details ready to show Ford. But the Israelis won't give up some key positions, which they occupied after 1967.

The President will try to work out an accommodation. As he said at a secret White House strategy session, "God knows we have tried."

Cambodian Puzzle: The secret intelligence reports give the most scanty information about what is going on inside Cambodia. The Communists have sealed off the country almost completely, except possibly to Communist China.

Secretary of State Henry Kissinger,
[continued on page 10]

Feiffer

I COULDN'T THROW.
I COULDN'T CATCH.
I COULDN'T FIGHT.
I COULDN'T CURSE.



I COULDN'T CHEAT.
I GOT A IN
CONDUCT.
I WAS TOO
SHY TO
CHASE
GIRLS.



I WAS THE LAST
KID PICKED FOR
THE TEAM.



BUT NOW...

I CAN
DRINK.
I CAN
TALK
DIRTY.
I CAN
LIE. I
CAN
CONSPIRE



I CAN
WOMANIZE.
I CAN
BULLY.
I CAN
TURN OFF.



I'M INVITED
TO PLAY
GOLF WITH
THE BOYS
EVERY
SUNDAY.



A MIRACLE

I
MADE
IT!



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Music

Mac Davis and more MOR

Mac Davis
In Concert [Carolina Coliseum]
June 6, 1975

The drawing power of middle of the road music was vividly demonstrated recently when 7,000 fans of TV personality and recording artist Mac Davis filed into cavernous Carolina Coliseum to witness he and A&M recording team, The Captain and Tennille perform. The term middle of the road denotes a style of music which follows a familiar and proven structural formula that appeals to a broad range of listeners. MOR is not limited to pop music, but can be applied to rock, country, jazz, or any identifiable musical form. It lacks any discernable degree of innovation, but enjoys commercial success because of its adherence to the mainstream philosophy of non-deviation. A performer such as Olivia Newton-John may settle on a particular music style which results in a series of million-sellers, though each release does not appreciably differ in context. Her music, for instance, appeals to all people and to all musical tastes and is not limited to a single audience. Artistically the music of the performer may not evidence progression or improvement, but financially the results are rewarding. MOR is the safe and traditional approach and in the hands of a skillful manipulator (usually a producer) is a commercially successful musical rut.

The Captain and Tennille, a Los Angeles duo composed of the husband and wife team of Toni Tennille and Darrell Dragon, has achieved instant stardom with the single "Love Will Keep Us Together" which is presently near the top of the charts. Tennille, a former Auburn University student,

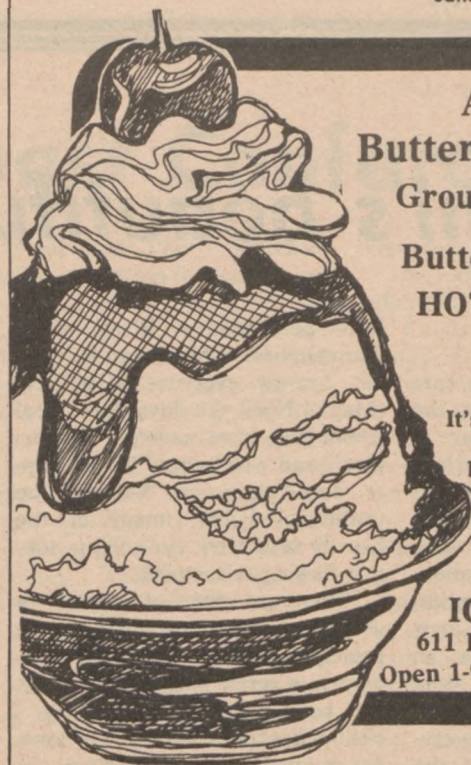
is vocalist and pianist while Dragon, a Beach Boy entourage alumnus handles the keyboards. Their performance consisted of what they termed rock ("You Better Mind Your Lover"), country ("Man, What a Man") and pop ("Honey Come Love Me"). Tennille demonstrated a wide vocal range, but there was nothing extraordinary about her talents or those of Dragon, whom she referred to as "Captain Keyboard." Her introductory remarks preceding each song were usually insipid, and how she kept that big smile on her face continually for 40 minutes without special wiring was truly amazing. Nevertheless, "Cuddle Up," written by "The Captain" and Beach Boy Dennis Wilson and accentuated by synthesized ocean breezes and waves, was beautifully performed, as was the Beach Boys (Bruce Johnston) composition, "Disney Girls." For the finale, Tennille introduced "Love Will Keep Us Together" by relating the story of how she and Dragon saw Neil Sedaka perform the number at The Troubadour and the eventual recording session which spawned the hit. Featuring a catchy keyboard line, it provided an upbeat and enjoyable end to The Captain and Tennille set.

After a short intermission, the Mac Davis portion of the concert began with the appearance of his back-up band on stage playing instrumental portions of various Davis hits. It was a bit surprising that no strings were employed to augment the rock band sound which would be accompanying Davis. Bounding on stage to a huge ovation, Davis began his performance with a hip-swiveling version of "Stop and Smell the Roses." His Columbia appearance followed a lay-off between concert

dates, and it took him a while to regain form. "I ain't did a show 10 days. I forgot what I'm suppose to play next". But by "Burning Things" his stage presence was restored. Davis admitted that he was primarily a songwriter and during the evening he performed several numbers that were hits for other singers: "Watching Scotty Grow" (Bobby Goldsboro), "In the Ghetto" (the 1969 Elvis Presley recording which vaulted Davis into the public eye), and "Something's Burning" (Kenny Rogers and the First Edition). Interspersed between songs were bits of Davis' humor and one particular comic segment was devoted to mountain and country music's hamboning, spoon playing and "eefing and offing." His concert seemed to mirror the techniques he utilized on his now-cancelled NBC television series. Often the concert seemed languid and unemotional, but during several acoustic ballads sung near the conclusion, Davis projected an enthusiasm that was not artificially inspired. The concert finished up with "Rock and Roll I Gave You the Best Years of My Life," which Davis contended was autobiographical and "I Believe in Music," his biggest hit to date. No encore followed and the appearance of the Coliseum lights signaled the end.

Mac Davis and The Captain and Tennille offered fast-paced entertainment that was enthusiastically received by the audience. The "show biz" orientation of the performers lent itself to the "another town, another show" mood which pervaded, but the audience came for MOR and that is what it got. On a scale of one to ten, I'd rate the concert a four.

Tim Driggers



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CHECK-UP
AND A
CHECK**

Cinema

Fellini's beautiful remembrance of youth

Amarcord at the Fox Theatre

The puff balls swirl down onto the small seaside town and the people look up and take pleasure at this sign of approaching spring; spring, an event that the inhabitants of larger cities may hardly notice, is for them an end to harsh winters and a cause for celebration. With this simple and beautiful sequence Fellini begins his new movie, *Amarcord*, and it's an appropriate prelude for what is to follow. *Amarcord* is itself a lyrical celebration of the details of everyday life, a remembrance of the director's past in which he makes the materials of his youth so vivid that they seem to become part of the viewer's own experience. Fellini is, of course, one of the world's great filmmakers, but in the past few years his art has tended to be obscured by a style at once grandiose and perverse and an almost pathological obsession with decadence. If *Amarcord* is triumphant, it's perhaps because it is about nothing more complicated than a love of filmmaking and the joy of living.



Bruno Zanin and Magail Noel

The title is an Emilian dialect for "I remember," and it is a direct, unpretentious statement of what the film is about. Fellini's early experiences, and in particular his boyhood during the thirties in northern Italy have always been part of his movies, but he has probably never dealt with his past so directly or fancifully. As it opens, a dapper, official looking character called The Lawyer (Luigi Rossi) comes onto the scene and addresses the camera in the best Thornton Wilder manner (Wilder is very big in Europe). His explanation of the history of the town and the various chamber-of-commerce style facts and figures is interrupted, however, not by stooges in an audience but by assorted rude noises from the houses around him.

It doesn't take Fellini long to establish the robust vulgarity that is a major motif of his movie.

Eventually we are introduced to an array of marvelous characters including Titta (Bruno Zanin) an adolescent and obvious surrogate for the director whose adventures with his various friends are the film's primary subject. Titta's father (Armando Brancia), a hot tempered political nonconformist who gets into trouble when the fascist government visits town, the grandfather (Giuseppe Lanigio), a lovable sensualist in whom, like Falstaff, desire has comically out-

lived performance, Bisein (Germaro Ombra), a blind man beligerent toward everyone, Gradiscia (Magail Noel) the boys' love ideal whom they have named "sil vous plez" and who adores Gary Cooper, and Volpina or "Venus," the traditional Fellini image of the heavily masked, eye-rolling, tongue flicking seductress.

There are more, of course -- a whole town full -- but these are the principal characters and they engage in a series of adventures that are both comic and touching. Fellini has remembered his town not so much as it was, perhaps, as how the intervening years have softened it -- the same expressionistic stylization to be found in such other memory films as, say, *American Graffiti* or that "memory play," *The Glass Menagerie*. As such, there is an instructive contrast with *I Vitelloni* (1954), an earlier effort with this material. That previous film also had the subject of the bored and idle young men in a small town who stand around like culturally transplanted dead end kids inventing things to do and getting into trouble, but coming then out of his neorealistic background, the tone, the attitude were entirely different. In *Vitelloni* there was a sense of actual evil, especially in the character of the young ner-do-well Fausto (not too evil; he is cured by a whipping in the end) and when Moraldo, that film's director surrogate finally left the town it was almost a rejection of the provincial childlessness of the characters.

In *Amarcord*, there is twenty more years distance from the subject, and as a result it's a much more colorful, fanciful view. As he has since told an inter-

viewer, "it's a world I know, but it's not autobiographical in an anecdotal sense." While many of the incidents (there's no point trying to explain the plot since there effectively is none) are no doubt derived from actual experiences, such as the priest talking to each of the boys at confessional -- "have you been touching yourself, my son," -- or a mad motorcyclist who races across the town square and camera frame haphazardly (there actually was such an incident in Italy several years ago), others seem to be pure inventions. The Fascists come to town and one of the boys imagines a giant head of

Satyricon between the decadence of the subject and the decadence of the style itself. But in *Amarcord* he has used his techniques to brilliantly stylize both people and places and fix them in our imaginations. This technique may range from a simple inspiration -- a washer-woman continually singing Lena Horne's "Stormy Weather" in the background -- to more complicated abstractions like the representation of the interior of the town's big resort hotel as a gigantic curving staircase and single clerestory window against the sky.

Eventually Fellini's technique becomes almost a celebration of the

Fellini's obsession with decadence has been restrained in this simple movie about the joy of living.

Mussolini that talks to him by name or Titta and his family visit their Uncle Teo at a lunatic asylum only to have him escape, climb a tree, and begin yelling to the scenery, "I want a woman" (and finally recovered by -- the Bunuel touch -- a midget nun).

More importantly those intervening years have been years of experience at the kind of film fantasy that Fellini has become famous for. Something often lost sight of latterly is that he is, in fact, one of the great movie craftsmen. Audiences have come to recent Fellini movies expecting a kind of freak show rather than any sensitivity or subtlety; there is very little to distinguish in something like

filmmaking process itself, and like such other great examples of cinematic non-realism as Oliver's *Henry V* a movie in which the medium is part of the subject. The technique culminates in an episode in which the townspeople fill their boats and set out into the Adriatic to see a ship that is scheduled to pass. They wait expectantly in the night for this grand visitor from mysterious places, and when it finally arrives what a grand thing it is! gigantic and covered with lights, with close-ups of an enormous bow wave and stern. The people shout and wave and cry because it's so beautiful; the blind man asks "what is it like."

This sequence -- shot entirely in

a studio with billowing polyethylene waves -- may be one of the most brilliant examples of impressionistic illusion-making ever put on film. It's also an example of what *Amarcord* is all about -- Fellini's early overtones of Thornton Wilder are hardly coincidental for like Wilder his theme is the glorification of small details, a theme that perhaps he should have been pursuing all along. As early as 8 1/2 (1964) he had shown a thematic paralysis with a film about a movie director with nothing to say that was all too distressingly autobiographical, and in recent years he has declined into the tired moralizing of *Satyricon* and *Roma*. But with *Amarcord* Fellini seems to have renewed himself and finally found his subject, which is the life cycle itself. In the final scene, the townspeople all gather for a wedding; Gradiscia has found her Gary Cooper and as she is leaving, the puff balls once again swirl down and the cycle is complete. The film's progress has covered a full year and as in such classicists as Haydn or Vivaldi (one of the stores on the village square is named, incidentally, "The Four Seasons") this device is a beautiful mating between the structural demands of the medium, in this case the film, and the rhythms of nature itself.

The people too, dominated by their desires and fantasies, are intensely human, believable extensions of that nature -- Fellini does indeed know his ambience. It's a wonderful movie and a tribute to its director. After so many excesses and failures in recent years, one can't help wondering why he was so long away.

Venson Steadman

A comeback of sorts for Antonioni

Michelangelo Antonioni's *The Passenger* starts off promisingly well, but somehow goes astray as the film moves from beginning to end. Like this director's earlier films, *The Passenger* is a sensitive and challenging effort full of imaginative and beautiful camera work. And, though ultimately it is an unsatisfying film, it succeeds on levels which few films would attempt, failing only when its sparsely detailed story cannot match the intensity and novelty of its controlling ideas.

Antonioni's reputation as a film-maker peaked in 1967 with *Blow-Up*, a cool and cynical look at ultra-mod, super-alienated England. Aided by publicity about its controversial nude scenes, *Blow-Up* was a critical success, packing theatres in nice places to live like Greenville and Spartanburg. To those titillated by the minute-long sequence of two nude and nubile teenaged girls wrestling with the hero, *Blow-Up* was a disappointing "art film," while hailed as true movie art by others and for different reasons than the previously cited scene.

On the other hand, his next film, *Zabriskie Point* (1970), marked the nadir of his film-making career. Metro-Goldwyn-Mayer previewed the film before an audience of college newspaper editors from across the country attending a press convention in Washington, D.C., using what can only be called the "hard-sell" approach.

An anonymous drone reported to the audience of 1000 that this was a premier of sorts...that Antonioni regretted he could not be there as these young people watched his "private vision of America" ...that the film would need the support of an open and free press in order to reach the masses...that the film's production staff and one co-writer would answer questions after the screening...and on and on.

During the course of the next two hours, 800 people walked out of that theatre. What once seemed a mini-Woodstock of young radical thought became a sea of empty chairs, and those remaining weren't about to sign on as groupies. The panelists soon found

themselves outshouted, and, even worse, M-G-M found itself stuck with a film that wouldn't play at Berkeley, much less Peoria.

With *The Passenger*, Antonioni is back on the track of what earned him his earlier reputation, but he lacks the finesse and wit which served him so well in his younger days. Basically, the film follows the actions -- past and present -- of David Locke, a British-born, American-educated journalist who has traded his typewriter for a movie camera and moved into Africa to do a piece on rebel forces arming for civil war.

A series of guides takes Locke out into the desert to meet the leaders of this rebel force, but they refuse his interview. Alone, on his way back to town, Locke's van stalls and, in the heat of the day, he curses machine, man, and God. Back at his hotel, he discovers the corpse of his only English-speaking acquaintance who has died accidentally in his hotel room. Locke, then, switches identities with the corpse and announces his own death.

Antonioni's initial images -- the

barren African desert, the vibrant and ever-present sun, the blackness of the inhabitants -- set the stage for the brilliant series of scenes leading up to Locke's 'defection,' but the director cannot sustain this overwhelming sense of mystery, suspense, and danger. The first 30 minutes are so intensely envisioned and stunningly executed that the rest of the film is almost anti-climatic.

Failure seems to come from having no way to get to the right place; Antonioni has a passenger without a vehicle. Bernardo Bertolucci's *Last Tango in Paris* and Nicolas Roeg's *Don't Look Now* previously had studied the lengths to which Western Man will sometimes go to kill himself. Like these two films, Antonioni's is daring, experimental, and somewhat shocking, but *The Passenger* lacks cohesion and continuity, and the screenwriters have not been as clever in disguising or postponing the inevitable. Though Antonioni initially builds the framework of a psychological thriller (and a great one at that), he soon becomes too

(continued on page ten)

Sports

USC and the Atlantic Coast Conference

by Jim Walser

It was an odd sight, to say the least.

The University of North Carolina had just won the Atlantic Coast Conference basketball championship one cold night last March.

Reporters were stacked into the steamy, cramped UNC dressing room, tripping over one another in a frantic pre-deadline search for a usable quote or two from one of the UNC stars. Television analyst Billy Packer stood in the middle of the room under the glare of the ultra-bright klieg lights that the television people always drag around with them, interviewing player after player in a Herculean attempt to fill out the remainder of the half-hour.

But outside the dressing room the scene was more sedate. A few reporters who gave up on the scene inside had commandeered UNC coach Dean Smith and had cornered him against one of the Greensboro Coliseum's concrete walls to get the straight scoop on his team's surprising victory.

A couple of other friends that had managed to circumvent the police barrier were standing around. And there, in another corner, stood Frank McGuire, smiling, shaking his head a bit, and pumping a couple of dozen hands.

A little strange really, because Frank McGuire's University of South Carolina team was nowhere near the Atlantic Coast Conference tournament. Not only that, but for many years, when he coached ACC teams at UNC and USC, Frank McGuire was one of the tournament's most vocal critics. He didn't like the format, whereby a team that played well all year could lose everything in a tumultuous, emotional three-day tournament at the end of the season. And he said so. Publicly. Loudly. Once, after his 1969-70 team went undefeated in the Atlantic Coast Conference regular season, and then lost in the tournament finals in double overtime to N.C. State, some writers and fans have accused McGuire of sour grapes because he said the tournament was wrong.

Regardless of his objections to the format, however, McGuire never proposed that USC withdrew from the ACC. And when the school did so four years ago under the guidance of Paul Dietzel, shortly after USC's greatest

basketball victories ever in that very ACC tournament, McGuire read about the decision in the newspapers.

And while a shield of bitterness formed between some in the USC athletic department and ACC operatives, McGuire kept his contacts within the conference open.

This week it was announced by USC president William Patterson that the school is trying to rejoin the conference. Ironically, McGuire could be a conciliatory factor in the delicate re-entry process that has just begun.

++++

The decision this week to ask the conference to consider USC for membership comes only three weeks after another announcement which may have played a major factor. Several weeks ago it was reported that USC's athletic program lost \$250,000 last year, a figure that many don't consider alarming in view of the fact that USC has wholesale changes in its coaching staff, which resulted in overlapping payments to several different coaches, and the fact that the deficit included the price of the scoreboards at Williams-Brice Stadium, priced at nearly a quarter million.

But the USC athletic program is not only accustomed to breaking even for the year, it's usually a money-making activity which can support other programs and for many years provided money for other student activities.

Attendance at both USC football and basketball dropped last year. Re-admission to the ACC will not actually help football attendance much, obviously, since USC already plays many of the ACC teams and has many scheduled for years to come. USC would get to share in the bowl money generated by the ACC (three conference teams attended bowls last year) and there would be some television money from regular season football as well, although not much since ABC has never bothered with that many ACC games. Only a winning team under new head coach Jim Carlen -- and an attractive home schedule such as USC has coming up this season -- will truly help football attendance.

As for basketball, however, immediate attendance gains could be enhanced by a full ACC home schedule. More importantly, USC would receive a share of the ACC

Game-of-the-Week and other television monies, as well as a cut from the tournament receipts, which are considerable. Also, USC could eventually charge more for its own television rights on the local network originated by WIS-TV, since a more attractive home schedule featuring seven ACC teams would no doubt improve local ratings.

Spring sports, which suffer the most financially under the USC's current independent status, would be enhanced both from a competitive point of view and in terms of expenses. Lacking the big-time glamor (with the exception of USC baseball the past two years) of football and basketball, conference competition offers players and coaches a meaningful goal. Whether or not the spring sports would do any better from a financial standpoint would be hard to determine this early, but they would probably do no worse.

What USC has experienced in its four years as an independent is not unlike what other schools have found that withdrew after once being affiliated with a conference -- Georgia Tech and Tulane are two that come quickly to mind.

Each discovered that the problems in scheduling, travel and building of natural rivalries eventually place an insurmountable drain on the athletic budget.

"College athletics is built on traditional rivalries and most of Carolina's traditional rivals are in the ACC," new athletic director Bo Hagan was quoted as saying after the development was made public. That is one reality of college athletics that Dietzel could never come to grips with, preferring instead to believe that behind his leadership Carolina could forge athletic rivalries of great intensity with schools of big-name caliber -- Tennessee, LSU, Alabama and Texas.

New head coach Jim Carlen is apparently more capable of dealing with Carolina's immediate necessities as well as its long-term possibilities. Sure, a national football champion **could** be built here, but it will take time -- decades perhaps -- and Carlen realizes that his more pressing needs could be better served by conference membership.

"I've said since the day I got here that I wanted to be in the ACC. Naturally I'm very interested in all this but the decision will have to be made at the trustee level. I just

hope that it's successful," Carlen said.

So what are Carolina's chances of being admitted? Will the ACC athletic powers that be forgive and forget some of the bitter things that were said surrounding the withdrawal?

The answer to the second question is no doubt "yes." Dietzel and former USC President Dr. Tom Jones, the two most vocal and public antagonists in the 1971 "separation" (as a USC spokesperson put it), are gone now.

Dietzel's main complaints about the conference -- the 800 college board entrance requirement and the scholarship limitations -- are no longer factors. The "800 rule" was abolished not long after Carolina left the league, and the NCAA has since placed its own standardized limitations on the number of scholarships a school can extend. So neither of the 1971 reasons for the "separation" are operable.

Instead, the main factor that will work against Carolina -- as most fans around Columbia were quick to realize -- is the tortuous process of allotting alumni and the fat-cat moneymen who support the athletic programs their share of tickets to the Atlantic Coast Conference tournament.

The seven current ACC teams -- Wake Forest, UNC, N.C. State, Duke, Virginia, Clemson and Maryland -- have tried the seven-team league on for size, and several no doubt like the way it fits. If an eight team is added to the setup, then that results in less tickets for everyone -- and several fans who give several hundred, possibly even several thousand dollars to a school will have his tickets seized to give to USC. Athletic directors around the ACC, no doubt, are trying to imagine how that conversation will go. ACC tickets are available almost by Divine Right. Tickets are passed down from generation to generation. And as unlikely as it sounds, the ACC tournament predicament will likely pose the most serious obstacle.

Then there's the alleged "Big Four" conspiracy, of course, that Carolina fans have worried about for years. If ever the Big Four (UNC, State, Duke, and Wake) had USC over a barrel, this is the occasion. It's an uncomfortable posture for USC fans and athletic officials, but it's also a step which nearly everyone has realized for some time would be necessary.

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[continued from page 6]

according to confidential transcripts in our possession, believes the Cambodians who captured Phnom Penh have even tried to burn their bridges with China.

Other intelligence reports, admittedly based on fragmentary information, claim that the top Cambodian authorities are still living in Peking, not Phnom Penh.

This may mean that they are barred from Phnom Penh by the Communist faction that is in control of the city. Or it could mean that the new Cambodian government is functioning as a satellite of Communist China.

Our intelligence agencies simply don't know for sure.

Selfish Secret: Actress Candice Bergen at first attempted to keep secret the fact that she had recently dined at the White House with President Ford. Her friends thought she was concerned about the President's security. In fact, she was worried about her own image.

President Ford is a fine fellow, she thinks. But she doesn't want anyone to get the erroneous impression that she supports his politics.

Secure Secretary: Now that President Ford has taken over the Middle East negotiations from Secretary of State Kissinger, Washington is buzzing with rumors that the embattled Kissinger will be eased out either as Secretary of State or as the President's national security adviser.

Our own White House sources believe the two jobs are too much for Kissinger. But they tell us that the President is satisfied with Kissinger's performance and has no intention of removing him from either job.

Lisbon Line: From Portugal, American Ambassador Frank Carlucci has emphasized in his secret cables that the military junta hopes to create a socialist state, completely

free of Soviet or American domination. He has also reported that the new Portuguese government desperately needs economic assistance and has recommended that the United States grant economic aid as the best way of restoring cordial relations with the government. Secretary of State Kissinger alienated the military rulers by treating them as if they were stooges of Moscow.

Bristly Boondoggle: Rep. Thomas E. (Doc) Morgan, D-Pa., the aging doyen of the House International Relations Committee, recently grew a moustache and had to have a new official photo taken. As usual, the public got taken, too. About 100 of the new portraits were mailed to news organizations so the folks back home could see their leader's new look. The taxpayers paid for the photos and the stamps they were mailed with.

Paper Blizzard

Our Washington bureau reports an estimate from the General Accounting Office that it costs American business about \$18 billion a year to fill out required government forms, and it also costs nearly as much in taxpayers' dollars to pay people to process the forms.

Typically enough, the campaign to reduce paperwork at the moment is bogged down in paperwork, but somehow we must find ways to cut down on these enormous costs. Think of the growth in real national production and the cut in the cost of living that could come from diverting 130 million man (or person) hours from this kind of paper shuffling to making things people really need.

Of course it could cause a new recession if the cuts are made too abruptly, but we are confident they won't be.

From the Atlanta Journal

Cinema: Antonioni's comeback

(Continued from page 8)

bogged down in other considerations. What he says about power, the press, identity, responsibility, etc. is important, well-founded and philosophically interesting but not necessarily cinematic. His textbook experiments in angles, shooting distance, etc. are impressive but not entertaining. **The Passenger** suffers whenever the verbal philosopher gets in the way of the non-verbal imagist.

Jack Nicholson, Maria Schneider, and Jenny Runacre deserve credit for trying to inject some spirit and feeling into what they are doing. Nicholson, without anything to say, is like a fish out of water. His acting successes are closely tied in with the scripting of his good friend Robert Towne (**The Last Detail** and **Chinatown**), in which he played characters who needed language (one to curse, the other to question). As a non-verbal character, Nicholson is a lot less interesting than in his previous work. Schneider is playful and pert, but her character's place in the film is never defined; she merely appears and stays around. Runacre gets all the heavy stuff and is commendable in this straight dramatic role.

The Passenger reveals some of the flare for which Antonioni is famous, and it's a marked im-

provement over **Zabriskie Point**.

The director still has exciting and challenging ideas, a master's command over location and landscape,

and an eye for the beautiful and the strange. He can still weave an intriguing, multi-faceted mystery, but he has yet worked out engaging

and entertaining methods for carrying out his ideas (as in **Blow-Up**). Abandoning the tightly plotted thriller which he so brilliantly

began, Antonioni undermines his own excellence by casting us into confusion and boredom.

Mike Smith

Is Richland County going broke?

(Continued from page five)

the line" on property tax rate increases the last three years is a source of pride to Mauney and the county council. In 1970-71, the county's property tax was eight mills (or eight tenths of a cent on each dollar of assessed property). The following year, it was lowered to five mills and has remained at that level. The county manager likes to stress that point, and he boasts that Richland "is the only county in South Carolina that has not increased its tax millage in the last three years."

But Elliott would counter that argument with the fact that while tax rates haven't increased, the assessments in the county have increased tremendously since 1971. According to figures supplied to us by county auditor W.A. Jeter, in 1971 the total amount of assessed taxable property in the county was \$138,777,770, which included \$84,874,480 in real property and \$53,903,290 in personal property. Three years later, the total assessed property had zoomed 30 percent to \$181,235,140 (\$115,470,070 in real property and \$65,765,070 in personal property).

Elliott called the strategy of freezing the

millage while raising assessments a "back door" way of getting more money from county taxpayers. He may have been slightly off in his estimate, though, because the statistics Mauney supplied us showed that the net revenue generated by property taxes had decreased from 1971 to 1975, from \$1 million in 1971 to \$900,000 this year.

The county council has already undertaken some economizing measures. Some were rather token measures, which will probably help the public image of the county administration more than it will help avoid a tax increase. Department heads were asked to curtail their use of gasoline and electricity; all out-of-county trips were canceled. Capital expenditures have been ordered frozen until September 30. The payroll is one area where the county council hopes to save a lot of money. Recently it was decided that all vacant positions would remain unfilled for at least 30 days.

Yet some persons, such as Bill Taylor, feel these belt-tightening measures are too little and too late. And Taylor said that the policies are not always followed, citing as an example a case where one girl in the county council office quit and was replaced im-

mediately by two other girls. "And that's after we said we wouldn't hire anyone," Taylor emphasized.

Underlying Elliott's and Taylor's criticism of county fiscal policies is a more basic conflict -- a lack of confidence in the county council and the county manager. Elliott is obviously trying hard to keep his feelings under wraps, for one day he can say the county council members have "no governmental experience" and "would throw fiscal responsibility out the window," and the very next day he can attempt a reconciliation before-the-fact by saying, "I'm not mad...I wish I hadn't told you some of what I did yesterday."

Is Richland County broke right now? The answer would have to be a qualified no. The county will probably make it through the next fiscal year at least without too much biting of the bullet. After that, though, the future looks more dismal. Unless Bob Mauney and the county council can continue in their success at getting outside funding -- either from the state or federal government -- it seems likely that we'll face either a tax increase or the curtailment of county services.

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Events/entertainment

Continued from page 12

THE NEW SOUTH MUSIC HALL AND WHISKY PARLOR, 4614 Devine Street, 787-6505

"St. Vitus Dance Band" through Sunday, the 15th. "Knappy Patch" next week. Free Tuesday, Wednesday \$1, \$2 per person Thursday through Saturday for members. Closed on Monday.

THE COPPER DOOR, 2703 Rosewood Drive, 771-9387

"Sullivan Smoke" will continue through the 14th. Shows begin at 9 p.m.

THE JADE EAST, Carolina Inn, 937 Assembly Street, 799-8200

"Swing" continues through June 14. "The Three Prophets" will appear for the following week. Shows are usually at 10 p.m. and 12 midnight. Call for information on charges.

THE SECOND LEVEL, 2011 Devine Street, 771-4794

"Drastic Reduction" is the band for the 13th and 14th. Next week: Larry Rhodes on Monday, Buzz Peele on Tuesday, Rusty Davis on Wednesday, Jim, Lee, and Connie on Thursday, and "A Southern Expedition," a blue grass band playing on the weekend. 50 cents during the week, \$1 on the weekend; no membership.

THE GRAND PIANO LOUNGE, 774 Harden Street, 771-4992

Bob Brennan and his trio will perform on the weekend of the 13th and 14th. There is no cover and shows start at approximately 8:30 p.m.

art

The Richland Art School of the Columbia Museum of Art will be conducting summer workshop classes beginning June 16th and continuing through the 30th of July. The courses to be offered will include: youth instruction in painting and drawing by Linda Cosgrove in the morning hours of Monday and Tuesday, each week for six weeks; an adult course in jewelry making by Cosgrove to be held in the evening hours of Monday and Tuesday, twice each week for six weeks; photography workshops by Dave Underwood, Monday evenings for eight weeks; pottery classes for children and adults on Tuesday and Wednesday for six weeks; and an adult painting workshop conducted by Jean McWhorter and meeting during the morning, afternoon, and evening hours of Wednesday. Information and registration forms for all classes may be obtained at the Museum or by calling the Museum office at 799-2810.

The Columbia Museum of Art is featuring two exhibits by local artists this month upstairs in the North Gallery the 8th annual South Carolina Craftsman exhibit is being presented with work by local artisans in wood, clay, metal, and cloth. Downstairs in the East and West Galleries the Dutch Fork Art Association exhibit features paintings, drawings, and water colors with some work in other media. Most of the pieces in both exhibits are for sale, and will remain on display through June 29th.

music

Lynyrd Skynyrd and the Marshall Tucker Band are scheduled to sing at Carolina Coliseum on Sunday, June 29th, at 8 p.m. Tickets are \$6.50, \$5.50, and \$4.50. Also appearing at the Coliseum this month will be Barry White on Friday June 27th at 8:30 p.m. Tickets are \$6 and \$7 and are available from the Coliseum box office and standard ticket outlets.

specials

Folksinger Lee Knight, musician in residence for the South Carolina Arts Commission, is conducting a folk arts survey in an effort to locate artists ranging from folk musicians and dancers to folk weavers and painters. The main purpose for the survey will be to identify South Carolina artists for participation in the 1976 Bi-Centennial year. For additional information on the survey or to schedule Knight for a performance/discussion, individuals may write or call David Furchgott at the South Carolina Arts Commission, 829 Richland Street, Columbia, 29201 (phone: 758-3442).

The Arts Commission has also announced that it is now accepting applications for participation in the artists-in-the-schools program during the 1975-76 academic year. Those being sought include craftsmen as well as literary, performing, and visual artists to conduct both short and long term residencies in South Carolina Schools. Initial selection panels will be on June 17 and 18 but

applications will be accepted after that date. For additional information or an application form, individuals should contact Scott Sanders at the South Carolina Arts Commission, 829 Richland Street, 758-3442.

television

Saturday, June 14

9 p.m. - Movie. Five years ago director Hal Ashby ("Harold and Maude," "The Last Detail," "Shampoo") made his debut with "The Landlord," a satire about a tenement owner (Beau Bridges) who's going to evict his various off-beat tenants including Pearl Bailey and Lee Grant. The results are uneven, but worth watching. (Channel 25)

11 p.m. - Movie. "Little Caesar." One of the most influential films ever made: together with "The Public Enemy" it helped popularize the genre of urban realism and gangland violence that has remained vital for nearly fifty years. No doubt much of its popularity stemmed from Edward G. Robinson's performance as Rico, introducing the famous snarl. (Channel 19)

Sunday, June 15

2:45 p.m. - Movie. "The Fighting Kentuckian." It's the Duke himself in a story about an 1812 war hero who helps French settlers in Alabama and makes love to Vera Ralston. (Channel 19)

4:30 p.m. - Tennis. Evert vs. Virginia Wade from Hilton Head. (Channel 25)

4:30 p.m. - Tennis. Chauvinists less interested in women's athletics or women less interested in those sexy costumes can spin the dial to this all-male match between Stan Smith and Jeff Borowiak. (Channel 19)

6:30 p.m. - The Patsy Awards for animal performers. Will Benji beat Tonto? We can't wait to find out. (Channel 25)

8:30 p.m. - Movie. "Money From Home" (1954) makes its television premier. The Martin and Lewis act was one of the most popular entertainment phenomena back in the fifties, but now just seems a dim memory. This one's about horse racing and gangsters. (Channel 25)

8:30 p.m. - Columbo. Robert Vaughn just can't believe it when Columbo pegs him as the murderer during a cruise to Mexico. The usual tongue-in-cheek fun with Dean Stockwell and Patrick Macnee. (Channel 10)

11:15 p.m. - Movie. "They Call Me Trinity" began the series of "Trinity" spaghetti Westerns,



Richard Crenna and Lee Remick in "A Girl Named Sooner."

a kind of lower-life version of the Eastwood-Leone extravaganzas. Terence Hill, Bud Spencer, and Farley Granger star. (Channel 19)

Monday, June 16

8:15 p.m. - Baseball. The usual Monday night action with either the Angels against the Royals or the Yankees playing the Brewers. (Channel 10)

9 p.m. - S.W.A.T. Hondo (that's really his name) and his storm troopers defend a hospitalized gangster who is going to testify against the mob. How much longer can this show go on? (Channel 25)

10 p.m. - CBS News. On the Road With Charles Kuralt. Kuralt, who holds front rank with Jean Shepherd as maker of folk legends, has compiled this set of his pieces first shown on CBS News. (Channel 19)

Tuesday, June 17

8:30 p.m. - Movie. "Hit Lady" stars Yvette Mimieux as an artist who also assassinates people for the syndicate. Shades of Clint Eastwood. (Channel 25)

8:30 p.m. - Movie. "The Dead Don't Die." Or dead ideas either. George Hamilton fights zombies while trying to clear his dead brother's good name. Ray Milland. (Channel 10)

9 p.m. - Discussion. Attorney General Edward Levi is questioned by students from Georgetown University on his views toward gun control, the

death penalty, and other issues. (Channel 35)

1 a.m. - Tomorrow. Tom Snyder will discuss the espionage case of Julius and Ethel Rosenberg with codefendant Morton Sobell and the Rosenbergs' sons. (Channel 10)

Wednesday, June 18

7:30 p.m. - Ilona's Palette. Ilona Royce-Smith-kin instructs viewers in painting with an emphasis on subject matter as well as technique. (Channel 35)

8 p.m. - Special. "A Girl Named Sooner" is a family drama that does a location switch on the "Heidi" theme with a backwoods girl adopted into a rich but trouble-ridden Indiana family. Cloris Leachman and Lee Remick are the competing mothers with others in the cast including Richard Crenna, Anne Francis, and Don Murray with newcomer Susan Deer as the moppet. (Channel 10)

1 a.m. - Tomorrow. Theodore White talks about his new book on the fall of Nixon. (Channel 10)

Thursday, June 19

9 p.m. - Movie. "Cotton Comes to Harlem" was hailed in 1970 as the first black-oriented film, but it now seems to have kicked off something of a plague. In this early specimen, at least, the exploitation aspects are kept to a minimum with most of the action being comic interplay between Godfrey Cambridge and Raymond St. Jacques as detectives looking for stolen money hidden in a bale of cotton. (Channel 10)

9 p.m. - Movie. "Twelve O'clock High." Another forties bomber crew, this one reportedly much better than most. Gregory Peck, Dean Jagger, and Gary Merrill. Try to avoid those pipe-in-hand intros. (Channel 19)

11:30 p.m. - Geraldo Rivera. The Rolling Stones are the guests. (Channel 25)

Friday, June 20

8 p.m. - Movie. "The Boy Friend." Ken Russell's 1971 revival has Twiggy, Glenda Jackson, Tommy Tune (who is almost a physical realization of a Russell fantasy), gigantic musical numbers, and of course camp, camp, camp. The plot is all the lovable backstage musical -- "next day on your dressingroom they put a star" -- hokum. (Channel 19)

11:30 p.m. - Wide World Special. "The Playboy 20th Anniversary Party." An inside look at the Hefner L.A. pleasure dome. Repeat. (Channel 25)

1 a.m. - Midnight Special. Herb Alpert and the Tijuana Brass, Billy Preston, Supertramp, and Phoebe Snow. (Channel 10)

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EVENTS & entertainments

Edited by Venson Steadman
June 13 - 20

cinema

ATLANTIC I THEATRE, 3220 Two Notch Road, 787-0790

"Pop Goes the Weasel" is an unknown quality except that it is black-oriented. R. 3:30, 5:30, 7:30, and 9:30.

ATLANTIC II THEATRE, 3220 Two Notch Road, 787-0790

"Beach Blanket Bango" is back, undoubtedly by popular demand. Also "Flasher." First complete show at 3:30, last at 8:30. X.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"Blue Angel Puss" and "Two Over Easy." X. Shows start at 1 p.m.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Cornbread, Earl and Me." Keith Wilkes is a young man trying to escape from the ghetto to play college basketball, but first he must clear himself when unjustly arrested. With Moses Gunn and Rosalind Cash, it's a welcome respite from "Dolemite" and "Force Four." PG. 1, 3, 5, 7, and 9.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1110

"A Lion in Winter." The movie of the play by James Goldman (not to be confused with, although in many ways similar to his brother, William Goldman) that presented the domestic squabbles of King Henry II on the most tooth and claw level. Some truly awful lines (a family characteristic?) but then there's Katherine Hepburn as Eleanor of Aquitaine and Peter O'Toole at his feverish best and it's fairly enjoyable. PG and the showcase treatment with features at 2 and 8.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1110

"The Legend of Boggy Creek" is a low budget and regionally produced version of the kind of ghost stories that people tell around campfires. It runs at 3:30, 5:10, 6:50, and 8:30.

FOX THEATRE, 1607 Main Street, 254-5212

"Amarcord." One of the world's great film directors remembers his youth in Italy during the thirties. It's not serious with social concerns like "I Vitelloni," Fellini's earlier effort with this material, or a freak show like some of his most recent films, but a beautiful, fanciful recreation of a world that might have and should have been. The characters, mostly played by amateurs, stick in one's mind long after you've seen it: this movie is surely destined to become a classic. R. 1:30, 4, 6:30, and 9.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022

"Alice Doesn't Live Here Anymore" gives the lie to its title by staying another week. Certainly most of the credit for its success must go to Ellen Burstyn, who won an Oscar for her performance as a suddenly liberated housewife, and director Martin Scorsese, who provides a fast, funny, irreverent style for scripter Robert Getchell's lines. Burstyn may be another major actress at last able to compete with Streisand and Minelli. R. 1, 3, 5, 7, and 9.

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022

"Ten Little Indians" holds for another week although this apparent attempt to capitalize off the success of "Murder on the Orient Express" would seem to be falling far short of the wicket action of its predecessor. It's an elimination murder mystery by Agatha Christie with everyone eventually getting it except, strangely enough, Elke Sommer, Oliver Reed, and Richard Atten-

borough. PG. 1:30, 3:30, 5:30, 7:30, and 9:30.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"The Eiger Sanction" promises to be pleasantly mindless ice cream cone with which to escape (visually, temporarily) from the summer heat, but it takes too long to get down to the cold stuff and there's nothing else to look at but Clint Eastwood, of the anesthetized countenance. The plot is a lot of nonsense about spies assassinating each other, and eventually culminates with a Swiss mountain climb that is a pretty but pointless anti-climax. R. 2:20, 4:40, 7, and 9.

MIRACLE THEATRE, 1228 Main Street, 256-1950

"The Other Side of the Mountain" continues for another week. A true life drama about the crippling of a professional skier. PG. 1:30, 3:30, 5:30, and 9:30.

PALMETTO THEATRE, 1417 Main Street, 254-5900

"Lepke" looks to be another low budget rip-off of the gangster past on the order of "Capone," with Tony Curtis as the thirties head of Murder Inc. and an attempted substitution of "realism" for style. But we could be wrong; it might be worth seeing. R. 3, 5, 7, and 9. The late show on June 13 and 14 will be "Jesus Christ Superstar."

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Posse." Kirk Douglas and Bruce Dern in what is billed as an "old-fashioned Western," meaning presumably a minimum of blood and guts. PG. 1:40, 3:30, 5:20, 7:10, and 9.

RICHLAND MALL I THEATRE, Richland Mall, 782-2228

"Benji." Poor Benji is kicked, reviled and generally oppressed in this dog story that some children have reportedly been seriously upset by. Bring your crying towel if you're a sucker for big brown eyes. G. 1, 3, 5, 7, and 9.

RICHLAND MALL II THEATRE, Richland Mall,

782-2228

"The Man Who Loved Cat Dancing." Never underestimate the box office power of Burt Reynolds to get a movie re- and re-released in Columbia. This one is a Western that costars Sarah Miles. The late show on June 13th and 14th is a horror double feature, "Theatre of Blood" and "Castle of Evil." On the 20th and 21st it will be a preview showing of "Return of the Pink Panther."

theatre

The University of South Carolina Summer Repertory Theatre will open its season Tuesday, June 17 with Lanford Wilson's **The Hot I Baltimore**. Wilson's recent off-Broadway hit is about the off-beat inhabitants of a broken down hotel, with the recent TV series being presumably a reasonable sample. Tickets are \$3 for adults, \$2 for USC faculty and staff, and \$1 for students with the box office being open from noon through 5 p.m. and one hour before curtain time. Shows are 8:15 nightly with a 3 p.m. matinee on Sunday.

clubs

THE LEFT GUARD, 2728 Rosewood Drive, 799-2575

"Fantasia" on Friday and Saturday, June 13 and 14. Next week "Mother's Finest," a blues band that's been getting a lot of praise during its Columbia appearances. Admission for members is \$2.50 on Saturdays, \$1 on Sundays and Tuesday through Friday, free on Mondays. Shows start at 9 p.m. and last until 2. The required membership fee is \$1 per month, \$5 per year.

[continued on page 11]

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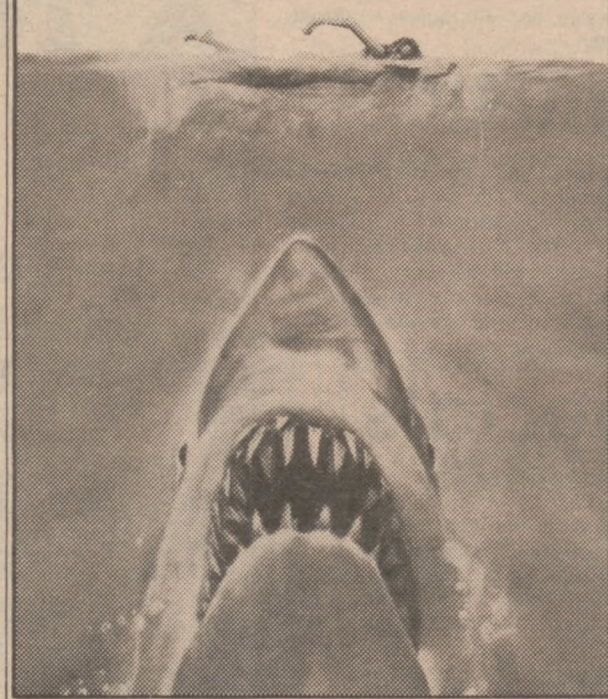
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